

Ricknell

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ARTISTS - B

Artists of
Abraham Lincoln
portraits

Albion Harris Bicknell

Excerpts from newspapers and other
sources

From the files of the
Lincoln Financial Foundation Collection



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Albion Harris Bicknell

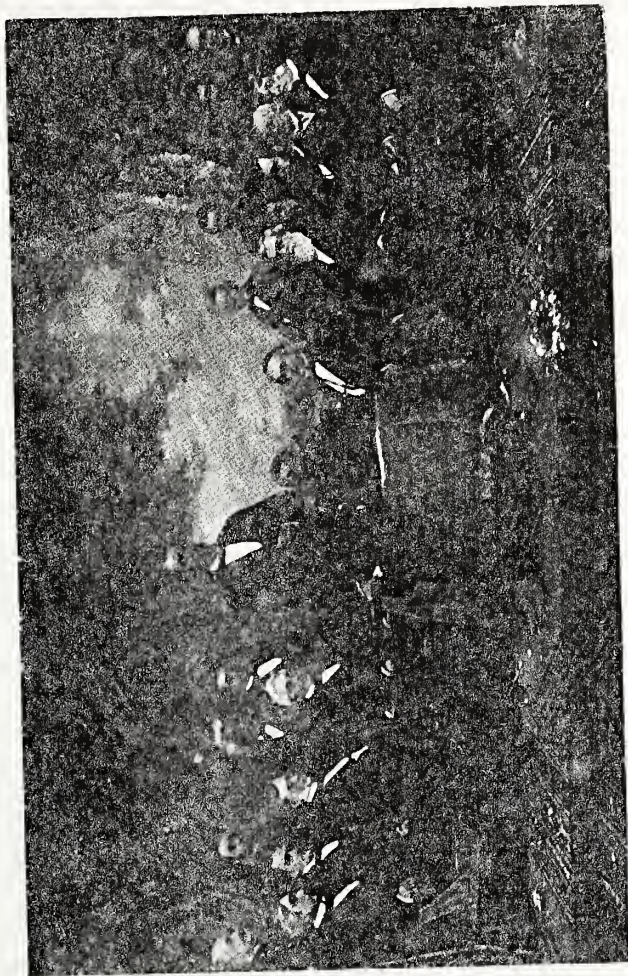


The
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LINCOLN AT GETTYSBURG

November 19, 1863

Albion Harris Bicknell

“... that government of the people, by the people, and for the people shall not perish from the earth.” In 1881 Bicknell recorded on canvas the occasion when these immortal words were humbly spoken on November 19, 1863 by Lincoln at Gettysburg. This is the original study for the artist's large panoramic painting. In it the artist has portrayed, standing (left to right) — Andrew Johnson, Benjamin Butler, Ulysses S. Grant, Frederick Douglass, John A. Andrew, Lincoln, Henry Wilson, Gen. George B. McClellan, Gen. Oliver O. Howard, Horatio Seymour; and seated (left to right) — William H. Seward, Hannibal Hamlin, William P. Fessenden, Edward Everett, Gen. George G. Meade, Salmon P. Chase, Gideon Welles, O. P. Morton (partially obscured), Edwin M. Stanton, Horace Greeley, Charles Sumner.

Boston Journal, April 3, 1879.

by Sydney Dickinson, Art Critic
and Lecturer on Art.

"Lincoln at Gettysburg"

Mr. Albion Bicknell has just completed and has placed on exhibition at the Hawthorne Rooms an historical painting of unmistakable merit representing Lincoln at Gettysburg, a work upon which he has been engaged for about three years past, devoting to it the most careful study and sparing no labor to make it perfect. A private exhibition was given Wednesday to members of the press, many of whom availed themselves of the privilege of viewing it. The picture is a very large one, covering a canvass $10\frac{1}{2}$ by 17 feet in size, and including in its composition twenty-one life size portraits. A characteristic perceived at the first glance is the excellence of the grouping and the naturalness of the attitudes in which the various notable men of the Union side in the late war are portrayed. The scene is the dedication of the National Cemetery. Abraham Lincoln is of course the central figure, and is represented as just having arisen to pronounce that brief but eloquent address which will always be regarded as a model of concise but inclusive oratory. Edward Everett has just taken a seat back of the President toward his right. Seated on Everett's right are Wm. P. Fessenden and Wm. H. Seward. Behind the two last named Hannibal Hamlin is seated, while standing back of all on this side are John A. Andrew, Fred Douglass, Gen. Grant, Gen. Butler and Andrew Johnson. Gen. Meade is seated at the rear of a table in front of which Lincoln stands. Next to him is Salmon P. Chase

and then come Gideon Welles, Edwin M. Stanton and Charles Sumner. Oliver P. Morton and Horace Greeley are seated farther back, while standing in the rear are Henry Wilson, Gen. McClellan, Gen. O. O. Howard and Horatio Seymour. It is an interesting fact that of all these men, who at the time represented were bound so closely together by the ties of a common cause, and some of whom became subsequently so bitterly antagonized in their relations with each other, only six are now living. The portraits are all excellent, and it will be a surprise to people familiar with the personal appearance of any of the men composing the group to see how, even in small details, the individuality of each is marked. Studying the picture we found the lifelike character of several of the portraits, the original of which we have often seen, lending its vivifying effect to all in the group, and this, together with the grand harmony of the composition, caused the picture to grow more realistic the longer it was studied. Indeed it would be easy to lose oneself momentarily in the imagination of being in the actual presence of living men. In the matter of coloring, Mr. Bicknell has been very successful, and this again adds to the animated character of a picture for which posing and grouping have done their full share. Everything making up the complexion of each individual has received the most faithful attention, and instead of a general flesh color in all the faces, too often found in such paintings, there are the tints that were to be seen in life on the swarth face of Douglass, the ruddy countenance of Wilson and the fronts of all the others. Even in the matter of the hair of the several persons Mr. Bicknell has afforded opportunity for interesting study of the colorist's art. The picture has a most effective background, made

up of trees on the right and left, the opening between showing the field stretching away in the distance. Some of the trees show what may be the marks of the strife which they had witnessed a few months before, while the dull brown hue of the foliage and the heavy looking sky beyond tell that the season is late autumn. In the foreground and center the minor details have been admirably provided for, and there is hardly a spot upon the canvass which does not show the work of a true artist. Mr. Bicknell has been especially successful in his proportions, and has succeeded in giving to his picture a remarkably stereoscopic character. The work is one which deserves, and will undoubtedly receive, very general attention.





H.R. MANSUR



COMMERCIAL
PHOTOGRAPHY
AUGUSTA, MAINE

HOME PORTRAITS
"CIRKUT" PHOTOS
FOR LARGE GROUPS

Feb 7, 1918

W. P. Trussell
New York.

Dear Sir -

Yours of recent date at hand in regard to copy of the Lincoln portrait by Bicknell.

The cost for making the negative and one print would be from three to five dollars.

I have just been to the State House to look at it. Can give the color scheme to you A. K. It is a very large portrait and I would probably have to have it taken down.

Will charge according to time, etc. Could fix it up for you at once

Yours truly

H.R. Mansur



116
April 2, 1934.

Dr. Louis A. Warren, Director,
Lincoln National Life Foundation,
Fort Wayne, Indiana.

Dear Sir:

An article in the Boston Herald of yesterday concerning the vital Lincoln portraits that have just recently been completed by Mr. M. Leone Bracker of Ipswich, Massachusetts was of great interest to me and is the occasion of this letter to you.

I feel perhaps it will not be out of line to let you know about the truly valuable Lincoln association treasure that I now own. If as perhaps is quite likely you have viewed the massive painting "Lincoln Delivering the Gettysburg Address" that forms the priceless treasure of the art collection of the suburban Malden Public Library at Malden, Mass., you will of course quite well understand my enthusiasm for my own American historical treasure.

The painting of easel size and brilliant coloring of the above subject executed years ago by Albion H. Bicknell (a local artist who attained Boston as well as National recognition) is the original painting from which the massive masterpiece at Malden was executed. It shows a noble Lincoln addressing the assemblage surrounded by his Cabinet and some of the outstanding officers of the Civil War. Clear and accentuated it is truly an inspiring painting in the stylized manner of the period. His audience is however not in evidence. Not only is it a notable small portrait of this world-honored President but the others on the platform and accurate likenesses of the most talked about Americans of those thrilling days.

Mr. Charles A. Walker, my Father, who died in 1920, after a thorough apprenticeship in wood and steel engraving set up for himself in Boston, being specially interested in portrait and landscape work. Being very well acquainted with Mr. Bicknell and other local artists and having admired the massive painting of the same subject, he envisioned great possibilities in the production of a folio steel engraving of the subject and prevailed upon his Father to finance the purchase of the original small painting from Mr. Bicknell for that purpose. He then was responsible for the formation of a company to raise funds for financing his engraving effort and the publication and distribution of the prints and succeeded in interesting sponsors to pledge the necessary funds. After working two years on the plate for which he was to receive \$5000. and having only realized around \$1000. which scarce covered cost of materials, funds pledged ceased to come along and he finally abandoned work on the plate when it was 7/8 completed. I also own this engraved steel plate and have hoped that someday I might find someone who would care to carry on a notable bit of engraved work and publish either in original line or perhaps alter the technique to me so that that notable color prints could be produced.

It occured to me that the Lincoln Foundation might possibly be interested and in a position to purchase the painting and also the accompanying steel plate with a view of publishing what I sincerely feel to be the most noteworthy event in American History from an inspirational and popular point of appeal. Could the prints be issued in fine color effects I feel they would have large possibilities of sale and today prove quite self-sustaining. I do not have any photographs of the paintings to send out. Naturally I value the painting highly and realize its importance to any public or private American Historical collection.

Trust that I may have interested you enough to come over to Boston some time to view the painting and plate and would be pleased to make an appointment suiting your convenience should you so desire at any time. The large Malden painting as well as this original effort is by far the most important oil painting with true artistic merit that has come to my attention during 35 years of art collecting.

Very truly yours,

M. L. Walker,
935 Massachusetts Ave.,
Lexington, Mass.

MLW-L.



April 20, 1934

Mr. U. L. Walker
935 Massachusetts Ave.
Lexington, Massachusetts

My dear Mr. Walker:

I regret the delay in reply to your letter of April 2 but I have just returned from the hospital where I have been confined for more than a month which explains, I believe, why your letter has not been answered.

We are, of course, very familiar with the the big Bicknell painting and have gathered some information about it in our painting file, and we believe, as you say, it is a very excellent piece of work.

Our budget here at the Foundation, however, is not sufficiently large to take care of rare items of this kind and we are giving more and more attention to the acquisition of books and literature about Lincoln than to gathering expensive pieces of art work.

We are glad, however, to have the information you have forwarded us about your father's work and also the Bicknell contacts.

Very sincerely yours,

LAWELH

Director

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Bicknell

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Friday Afternoon, May 24
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PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK

1940





[NUMBER 78]

ALBION HARRIS BICKNELL

AMERICAN: 1837-1915

78. *LINCOLN AT GETTYSBURG*. Depicting Lincoln arising to deliver his famous address, standing before a crimson-covered table with an assembly of twenty notable figures of the day seated at either side. Landscape background with trees shading the platform. Signed. (*Walker*)
24 $\frac{3}{4}$ x 40 $\frac{1}{2}$ inches

Note: The above is a smaller study of the panoramic painting of *Lincoln at Gettysburg* in the Malden Public Library, Malden, Mass. The occasion is the delivery of Lincoln's memorable short address after the Hon. Edward Everett had delivered the principal oration of the day. The painting was made for the engraver Charles Alvah Walker, who purchased it from the artist and organized, with the aid of Doll & Richards of Boston, a stock company to obtain subscriptions to cover expenses for the making of an engraving and publication of prints. This engraved steel plate by Walker accompanies the painting; together with a complete prospectus published for the purpose of raising subscriptions, including a key to the various personages portrayed and biographical sketches.

A portrait of Lincoln by Bicknell was purchased by the State of Massachusetts and now hangs in the lobby of the Governor's Office in the State House on Beacon Hill. A copy of the catalogue with full description of the Malden Library painting will also be given to the purchaser.

[See illustration]

ERNEST ALBERT, A.N.A.

AMERICAN: b. 1857

71. *THE EVERLASTING HILLS*. Snow-covered landscape with sloping banks grown with slender saplings bordering a blue rivulet; in the background, the misty outline of hills forming a high horizon. Signed. (*National Arts Club*) 30 x 36 inches

HENRY A. FERGUSON

AMERICAN: 1842-1911

72. *LAUREL LAKE, NEAR STOCKBRIDGE, MASSACHUSETTS*. Haymakers in a green field surrounded by trees; in the distance, the blue lake with wooded banks beyond and the hazy range of the Berkshire Hills. 16 x 26 inches

WILLIAM RIMER

BRITISH: fl. 1850

73. *SCENE FROM 'PAUL AND VIRGINIA'*. Depicting a maiden in white feeding birds from a basket held at her hip, a youth in blue jacket seated at her side; in the background, four figures surrounding a table laden with tropical fruit. Signed on the reverse and dated 1846. 28½ x 36¼ inches

RALPH E. W. EARLE

AMERICAN: c. 1784-1837

74. *CALVIN THOMAS*. Half-length figure to half left in black double-breasted coat with high rolled collar, cream white waistcoat, and pleated jabot, seated in a green chair. (*Walker*) 26 x 21¾ inches
Painted about 1827

SIR JOHN WATSON GORDON, R.A.

SCOTTISH: 1788-1864

75. *SIR JOHN GLADSTONE, BART., M.P.* Half-length figure to half right in black double-breasted coat with high rolled collar, with white stock and black ribbon. Brown background. (*Walker*) 30 x 25 inches

Sir John Gladstone (1764-1851), son of Thomas Gladstone and father of the great English statesman; born in Leith. Merchant at Liverpool, importer of cotton from the United States, and champion of the interests of slaveholders. Created a baronet, 1846.

Collection of William E. Gladstone, London

From W. Lawson Peacock & Co., London

JAMES FROTHINGHAM, N.A.

AMERICAN: 1786-1864

76. *PRESIDENT MILLARD FILLMORE*. Bust-length portrait to half left in black coat and waistcoat with winged collar and black stock. Shaded brown background. (*Walker*) 30 x 25 inches

AMERICAN SCHOOL

XIX CENTURY

77. *GEORGE WASHINGTON and MARTHA WASHINGTON: PAIR PAINTINGS ON GLASS*. Bust-length portraits: George Washington in black coat with scarlet waistcoat and white jabot; and Martha Washington in black gown with white mob cap and fichu. (*Walker*) 24 x 20 inches



PARKE-BERNET GALLERIES · INC

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PUBLIC SALES AND APPRAISALS
ART AND LITERARY PROPERTY

TELEPHONE: PLAZA 3-7573
CABLE ADDRESS: PARKGAL

May 14, 1940

Mr. Louis A. Warren
Historical Research Director
The Lincoln National Life Foundation
Fort Wayne, Indiana

Dear Sir:

Under separate cover we have sent you a copy of the catalogue of our sale of paintings which will be held Friday afternoon, May 24th, and wish to call your attention to a painting by the American artist, Albion Harris Bicknell, "Lincoln at Gettysburg", catalogue lot #78 on page 24.

If it is that you are interested in this painting and wish further information, or if we can be of service to you in any way, we shall be glad to hear from you.

Very truly yours,


Vice President 5

OB-s



May 16, 1940

Mr. Otto Bernet
Parke-Bernet Galleries, Inc.
30 East 57 St.
New York, N.Y.

My dear Mr. Bernet:

Thank you for calling to our attention the availability at auction of the Bicknell study of Lincoln at Gettysburg.

Not long ago we had a canvas made for us with a new interpretation of Lincoln at Gettysburg so I do not think we would care to invest in another study of the same subject.

Very truly yours,

LAW:PW
L. A. Warren

Director

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LINCOLN LORE

Bulletin of the Lincoln National Life Foundation - - - - Dr. Louis A. Warren, Editor
Published each week by The Lincoln National Life Insurance Company, Fort Wayne, Indiana

Number 791

FORT WAYNE, INDIANA

June 5, 1944

FIFTY CONTEMPORARY LINCOLN PORTRAIT PAINTERS

One of the most fruitful fields for artistic expression in the realm of Lincolniana is that of the portrait painter. While it would be physically impossible to compile a complete list of all painters who have aspired to portray Abraham Lincoln, this bulletin does allow sufficient space for the listing of fifty of the most prominent ones who were contemporary with Lincoln's day. While many of them did not enjoy the privilege of scheduled sittings by the President, practically all of them were inspired to some extent by having seen him and having lived during his generation.

One may miss such names as Barry and Thomas Johnson, crayon artists, and Beale, Enzing-Muller, Ferris, Kaufman, who were primarily interested in Lincoln episodes rather than portraits. It is also necessary to omit several other contemporary artists whose works are somewhat unfamiliar. Only one painting for each artist is mentioned and briefly identified, and not always the most significant study is used as a selection from the artist's work. Some of the paintings may have changed hands since the Foundation files were assembled, but they were at one time in possession of the organizations or individuals noted.

The Lincoln National Life Foundation will greatly appreciate any information about paintings by contemporaries of Lincoln, or any corrections or additions that may be made to this initial compilation of Lincoln artists for the period under observation.

- AMES, JOSEPH, 1816-1872.
From life, $\frac{3}{4}$ length, bearded, n. d. Faneuil Hall, Boston.
- ATWOOD, JESSE.
From life, bust, bearded, 1861. J. W. Young, Chicago.
- BAUMGRAS, PETER, 1827-1903.
From life, bust, bearded, 1865. Brown University.
- BICKNELL, A. H., 1837-1915.
Standing, full length, bearded, 1864. State House at Boston.
- BLAIR, MARION, 1824-1901.
Meserve 87, bust, bearded, n.d. Dr. Rodney D. Smith, Bloomington, Indiana.
- BOWSER, D. B.
From M 85, bust, bearded, 1866. Lincoln National Life Foundation.
- BRADISH, ALVAH, ?-1901.
Bust, bearded, 1867. John D. Denison, Des Moines, Iowa.
- BROWN, J. HENRY, 1818-(1889).
From life, bust, beardless, 1860. Original in possession of Lincoln family.
- CARPENTER, F. B., 1830-1900.
From life, bust, bearded, 1864. Union League Club, New York.

- CHAPPEL, ALONZO.
Meserve 38, seated, bearded, 1862. He did famous deathbed scene.
- COGSWELL, WILLIAM, 1819-1903.
Full length, bearded, 1864. White House, Washington, D. C.
- CONANT, ALBAN, 1821-1915.
From life, bust, beardless, 1860. Phillips Manor House, Yonkers, New York.
- COOPER, GEORGE, 1810-1878.
From life, M 87, bust, bearded, 1865. A. E. Rueff, of Brooklyn, New York.
- COURTER, FRANKLIN C., 1856-
Seated, full length, bearded. Once in possession of Andrew W. Mellon.
- COX, JACOB, 1828-?
Bust, bearded, 1865. Herron Art Institute, Indianapolis, Indiana.
- CROASDALE, ELIZABETH, ?-1871.
From life, bust, bearded, 1863. Arthur Edwin Bye, Holicong, Pa.
- CROSS, HENRY H., 1836-1861.
From life, bust, beardless, 1861. Arthur Bahr, Jr., Evanston, Illinois.
- DILLE, J. H., 1832-?
Meserve 6, bust, beardless, 1860. Court House, Goshen, Indiana.
- DODGE, J. N.
Meserve 88, bust, bearded, 1865.
- EATON, WYATT, 1849-?
Meserve 57, bust, bearded, 1863.
- EWING, ROBERT F., 1841-1928.
From life, bust, bearded.
- HEALY, G. P. A., 1813-1894.
From life sketches, seated, bearded, 1866. Newberry Library, Chicago.
- HICKS, THOMAS, 1823-1890.
From life, bust, beardless, 1860. Daniel W. Patterson.
- HUNT, WILLIAM, 1824-1879.
Meserve 94, bust, bearded, 1866. John G. Winant.
- HUNTINGTON, DANIEL, 1816-1906.
From life, seated, $\frac{3}{4}$ length, bearded, 1865. Union League Club, New York.
- JARVIS, CHARLES, 1821-1868. From life, M 98, bust, bearded, 1865. Harry McNeil Bland, New York.
- JOHNSON, EASTMAN, 1824-1906.
Episode, full length, seated, youth. University of Michigan.
- LAMB DIN, JAMES READ, 1807-1889.
From life, bust, bearded, 1863. Oliver R. Barrett, Chicago.
- LITTLEFIELD, JOHN H., 1835-
Memory, bust, bearded, 1868. Famous engraving by Gugler made from this work.
- LUPTON, JOHN.
Meserve 87, bust, bearded, 1866. Once in possession of Thomas W. Eckert.
- MERCHANT, E. D., 1806-1887.
From life, seated, $\frac{3}{4}$ length, 1863. Union League of Philadelphia.

- MARSCHALL, NICOLA, 1829-1917.
Meserve 42, bearded, $\frac{1}{2}$ length, 1875. Knights of Columbus, Louisville.
- MARSHALL, WILLIAM E., 1837-
Bust, bearded, 1866. New York Historical Society.
- MATHEWS, W. T., 1905-
From life, bust, bearded, 1865. Oliver R. Barrett, Chicago.
- NAST, THOMAS, 1840-1903.
Meserve 85, seated, full length, beard. Once owned by Wm. F. E. Gurley, Chicago.
- NICKUM, CHARLES W., ?-1913.
From life, M 19, bust, smooth face, (1859?). Dayton (Ohio) Public Museum.
- READ, THOMAS B., 1822-1872.
Meserve 87, short bust, bearded, 1865. Once in the Gunther Collection, Chicago.
- SANGSTER, JAMES.
Meserve 85, bust, bearded, 1865. University of Michigan.
- SILSBEE.
From life, bust, bearded, 1864. Once in possession of H. T. Sperry, Hartford.
- SMITH, XANTHUS, 1839-
Meserve 27, bust, beardless. Union League Club, Philadelphia.
- STORY, GEORGE H., 1834-1923.
From life sketch, bust, bearded, 1916. Illinois State Historical Society.
- SULLY, THOMAS, 1783-1872.
Brady 85, bust, bearded, 1862. Schwartz Galleries, New York.
- THORP, FREEMAN, 1844-1922.
Meserve 59, bust, bearded, 1920. Senate corridor of Capitol, Washington.
- TRAVERS, N. F. K., 1828-1882.
From life, full length, bearded, 1865. Percy A. Rockefeller Estate.
- TWITCHELL, ASA W., 1820-1904.
Meserve 85, $\frac{3}{4}$ length, bearded, 1865. Mrs. Cornelius J. Sullivan, New York.
- WAUGH, SAMUEL B., 1814-1885.
From life, bust, bearded, 1864. Wharton Sinkler, Elkins Park, Pa.
- WILLARD, WILLIAM.
From life, M 84, bust, bearded, 1864. Oscar S. Straus.
- WILSON, MATTHEW, 1814-1892.
From life, Meserve 97, bust, bearded, 1865. Painted for Gideon Welles, also for Joshua Speed. Latter in possession of Speed Family, Louisville, Kentucky.
- WOLFE, J. C.
From life, bust, smooth face, 1860. Said to have been thirty copies of this painting.
- WRIGHT, GEORGE F., 1830-1880.
From life, bust, beardless, 1860. University of Chicago.

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The National Conference of Christians & Jews, Inc.

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Northeastern Regional Office

Room 450, 73 Tremont Street, Boston 8, Mass.

J. L. McCorison, Jr.
Regional Director

August 30, 1944

Telephone
LAFayette 6462

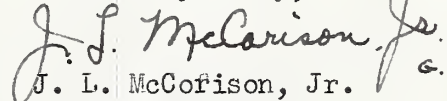
Dr. Louis A. Warren
Lincoln National Life Foundation
Fort Wayne, Indiana

Dear Dr. Warren:

I am very much interested in "Lincoln Lore" (NO. 791) for June 5, 1944. It is a helpful guide for use to study portraits of Lincoln.

The note concerning the Bicknell portrait intrigues me, especially the date. Can you give me the source of this information? I am convinced that Bicknell painted a portrait of Lincoln in 1864 but I am also convinced that this portrait is not the one hanging in the State House at Boston. The evidence against such a date in this connection is positive and emphatic. Please let me know whatever you have found bearing on this portrait. The information contained in Wilson's "Lincoln Portraiture" is incorrect.

Yours very truly,


J. L. McCorison, Jr.
Regional Director

JLM:fg



Bicknell

September 5, 1944

Mr. J. L. McCorison, Jr.
Rm. 450, 73 Tremont St.
Boston, 8, Mass.

Dear Mr. McCorison:

We have little information about the Bicknell painting here, but we are under the impression that the State House copy is from the original Gettysburg painting.

With respect to the Gettysburg painting by Bicknell you might try Mr. U. L. Walker, 955 Massachusetts Avenue, Lexington, Massachusetts if he can be reached as his father was a friend of Bicknell. Mr. Walker wrote to us about ten years ago with respect to Bicknell's works.

This would be practically the only lead I could give you just now with respect to the painting.

Very truly yours,

LAW:vff

Director

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Ainslie Galleries

61 EAST 57TH STREET NEW YORK CITY

June 28, 1940.

THESE GALLERIES HAVE
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AMERICAN AND EUROPEAN
ARTISTS FOR OVER HALF
A CENTURY.

George H. Ainslie

SPECIALIZING IN THE
AMERICAN OLD MASTERS
GEORGE INNESS
HOMER D. MARTIN
WINSLOW HOMER
A. H. WYANT

LINCOLN LIFE
Referred to *Arthur F. Hall*
REC'D JUL 1 1940
Answered _____
OFFICE OF A. F. HALL

Lincoln National Life Insurance Co.,
Fort Wayne, Ind.

Attention: Arthur F. Hall, Esq. *not*

Dear Sir:

Bring to your attention important historical
painting entitled

"LINCOLN AT GETTYSBURG"
by Albion H. Bicknell,

Size 25 x 40 inches,

Price \$1500.

This painting contains portraits of many
notable men of that period including a fine
portrait of Abraham Lincoln.

Photograph and details will be sent upon
request.

Respectfully yours,

George H. Ainslie
GEORGE H. AINSLIE

GHA/AA



July 5, 1940

Mr. George H. Ainslie
Ainslie Galleries
61 East 57th Street
New York, New York

Dear Mr. Ainslie:

Your letter of June 28 to Mr. Hall
has been referred to this department which
has to do with Lincolniana.

Thank you for your quotation on the
Bicknell painting, but we are not interested
in its acquisition.

Yours very truly,

Secretary

Lincoln National Life Foundation

B.M.C.D. Union Skin

SECRETARY

1900

14
THE ART INSTITUTE OF CHICAGO

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CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

LINCOLN NATIONAL
MAIL DEPARTMENT
Referred to
REC'D JUN 20 1944
Approved
LIFE INSURANCE CO

Ryerson Library
Chicago 3, Illinois
June 19, 1944

Reference Department
Lincoln Life Insurance Company Library
Fort Wayne, Indiana

Dear Sir:

We have been referred to you by the "Chicago Tribune" as offering very complete reference material. We have an inquiry from Boston asking for criticisms of the portrait of Lincoln by Albion H. Bicknell. The letter states that Mr. Alexander Allen of Chicago reported that Lincoln's son, Robert Todd Lincoln, had told him that the Bicknell portrait was the best one of his father. Bicknell was also an intimate friend of William Morris Hunt. Can you verify this opinion?

If you can send us any information, I am sure that our correspondent will greatly appreciate it.

Very truly yours,

Etheldred Abbot
Etheldred Abbot, Librarian
Ryerson & Burnham Libraries



Bicknell Family

June 22, 1944

Etheldred Abbot, Lib.
Ryerson Library
Chicago 3, Illinois

My dear Madam:

It does not look as if we are going to be able to assist you very much in discovering the statement alleged to have been made by Robert Todd Lincoln with respect to the Bicknell painting. We do have a small book published in 1879 which gives quite a complete description of "Lincoln at Gettysburg" by Albion H. Bicknell but it makes no mention of Robert Lincoln's testimonial with respect to the Gettysburg portrait and I understand the individual portrait

Very truly yours,

LAW:vff

Director

1881

THE
LIBRARY
OF THE
MUSEUM OF
COMPARATIVE ZOOLOGY
AND ANATOMY
HARVARD UNIVERSITY

RECEIVED
JAN 10 1881
FROM THE
LIBRARY OF THE
MUSEUM OF
COMPARATIVE ZOOLOGY
AND ANATOMY
HARVARD UNIVERSITY

1881

1881

1881

3.

News for Dairymen and Poultry Farmers

DAIRY FARMERS' DIGEST

HAPPENINGS IN THE NEW YORK MILK SHED
NEW YORK PENNSYLVANIA NEW JERSEY VERMONT CONNECTICUT MASSACHUSETTS

V. R. TOMPKINS
Editor

Publishing and Advertising Office:
METUCHEN, N. J.

JUNE 25-1948

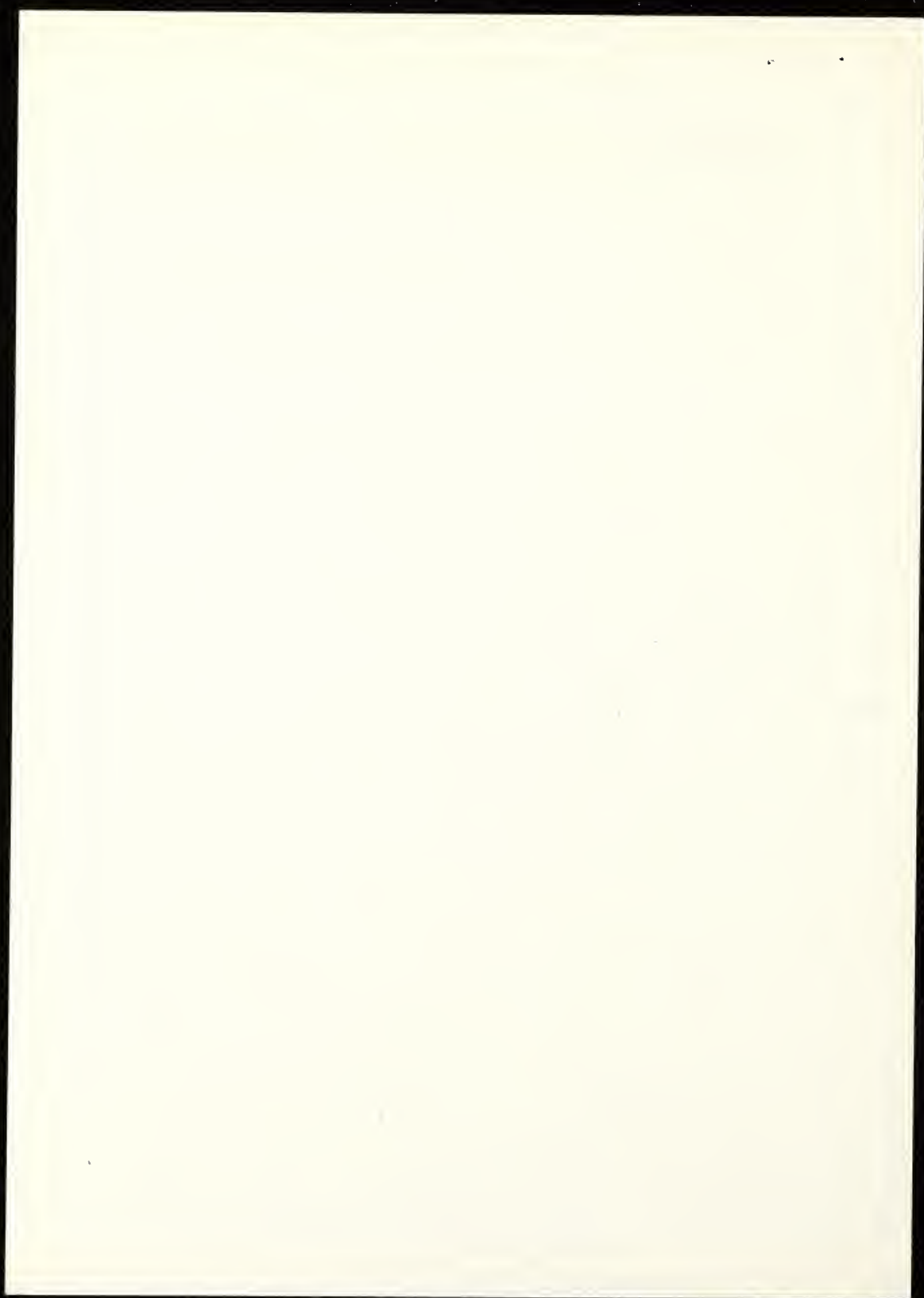
Dr. WARREN

Dear Sir

Under separate cover am mailing
you the two Communist Party
sponsored and circulated books. I
packed them up in New York today.

My understanding is that Elizabeth
Brawson was born in Springfield Ill
and spent first 20 years of her life
in that city. Any way they will add to your
Collection.

Very truly
V. R. Tompkins



News for Dairymen and Poultry Farmers

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Publishing and Advertising Office:
METUCHEN, N. J.

July 6-48

Dr Warren
Fort Wayne, Indiana.

Greetings from a hot-humid-wet land all of
New Jersey.

When I received the other picture that accompanied you
about also got another from the Rushmore Estate.

This one is a very fine one - that is the one not enclosed

On a separate sheet give you a description of the
Picture frame and markings.

Is it familiar to you.

Very truly

VR Tompkins



Main Side

The frame is very heavy - believe it is Oak stained dark

The picture of Mr Lincoln proper is 9x12 - apparently the one taken just before he started his death.

Down in lower left corner on the mat frame is a small fine picture of Lincoln with beard.

Bottom reads

Private Plate issued exclusively to
Members of Bibliophile Society.

Autographed in ink (very small) W H W Bicknell

also ~~to the right~~ in Pencil - W H W Bicknell

Reverse Side.

Same sized picture - not mat

However the picture has been badly scratched
back and forward with an engraver's tool.

Also in the lower left corner the small pic of

Mr. Lincoln is badly scratched

Marked - Private Plate issued exclusively
to Member of Bibliophile Society

Small signature W. H. W. Bicknell.

July 9, 1948

Mr. V. R. Tompkins
Metuchen, New Jersey

My dear Mr. Tompkins:

Just back from a brief vacation, I find your letters of June 25 and July 6 on my desk.

We are quite familiar with the portrait by W. H. W. Bicknell. In fact, we have a copy here in our library although we know very little more about him than what the statement implies that it was issued for the members of the Bibliophile Society.

Thank you very much for the pamphlets which you forwarded which we are pleased to have for our collection and we are especially grateful for our friends who have helped us build up our collection of Lincolniana.

Very truly yours,

Director

LAW:CM
L.A. Warren

1887, 1888

1887, 1888

1887, 1888

1887, 1888

1887, 1888

1887, 1888

1887, 1888

1887, 1888

1887, 1888

LASELL JUNIOR COLLEGE
Founded in 1851 as Lasell Seminary
AUBURNDALE 66, MASSACHUSETTS

January 23, 1967

Dr. R. Gerald McMurtry
Lincoln National Foundation
Fort Wayne, Indiana

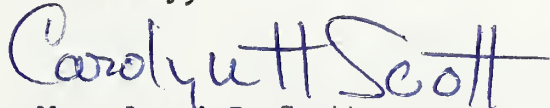
Dear Dr. McMurtry:

The enclosed press release tells the story of the Lincoln portrait at Lasell Junior College. Research on the portrait was done by Claude E. Simmonds of Boston who suggested that we send a copy of the story to you.

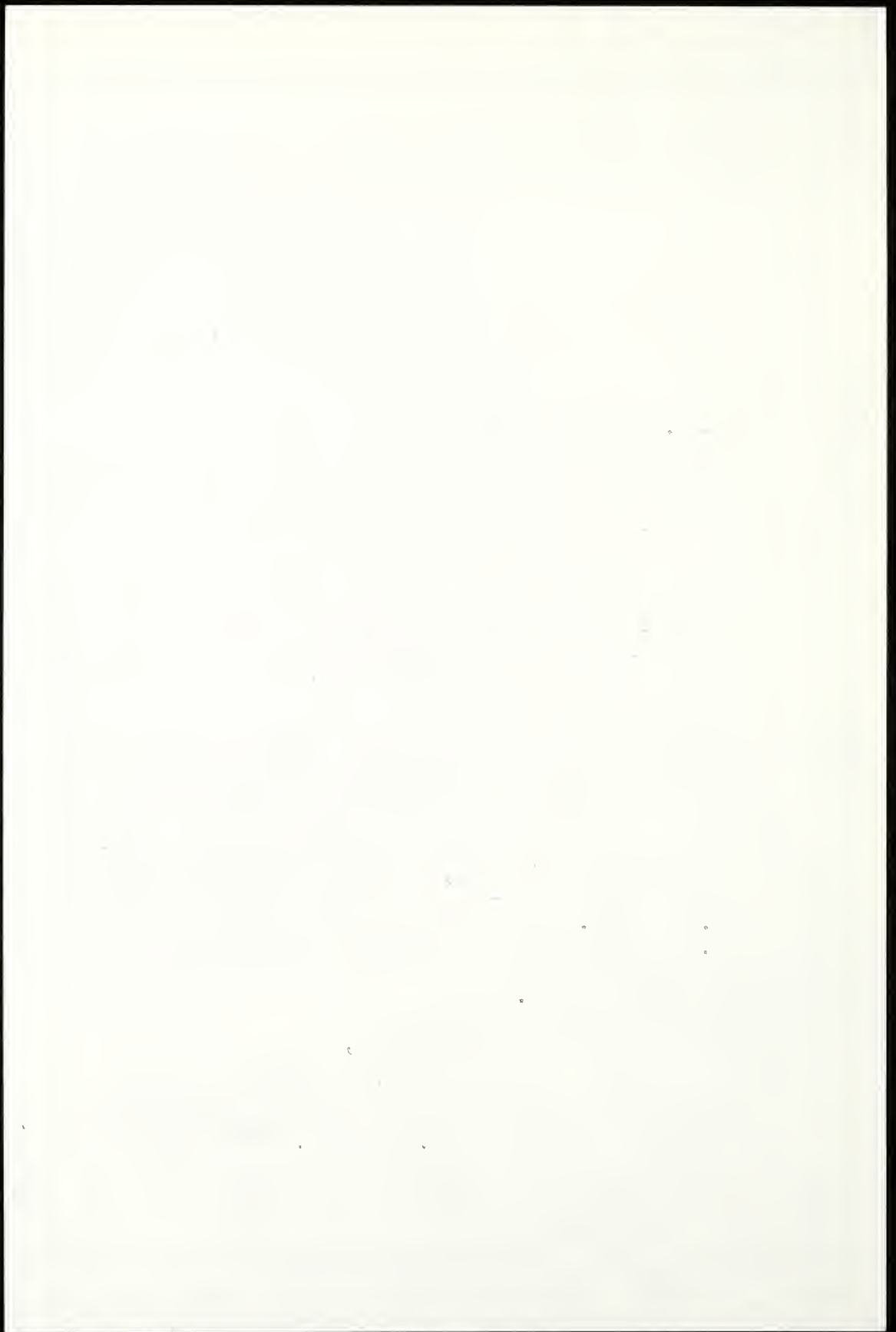
The response to the story has been noticeable in papers in the Boston area. And we have also sent it to a number of societies and organizations interested in material about Lincoln.

If you decide to use the enclosed information, or any part of it, we would appreciate having a couple of copies - one for our files and one for Mr. Simmonds. We are very much indebted to Mr. Simmonds for all his work, and he told us that you and the Lincoln National Foundation had been of great help to him.

Sincerely,



Mrs. Joseph R. Scott
Publicity
DEVELOPMENT OFFICE



Publicity Office
LASELL JUNIOR COLLEGE

Auburndale, Mass. 02166

LA sell 7-0630

RELEASE AT WILL

LINCOLN AT LASELL

There's a story about the Lincoln portrait at Lasell Junior College that is told with the regularity of midyears. Students, faculty, alumnae and staff who pause under the Lincoln portrait in Lasell's Alumnae House, tip their heads and shade their eyes and agree that Lincoln has three legs! The story is that the portrait was commissioned for the White House and, when completed and seen, was rejected. It's the sober, kindly Lincoln, seated in an open, green, arm chair, his legs crossed. And it's the sweep of Lincoln's tailcoat at the side of the chair which lends the impression of a third leg.

The portrait could be the work of Albion Harris Bicknell, well-known artist of the late nineteenth and early twentieth centuries who lived and painted for many years in Malden, Massachusetts. The picture was acquired by Lasell in the late nineties during the principalship (1874-1908) of Dr. Charles C. Bragdon, who not only began Lasell's art collection under the direction of the trustees but introduced military drill for the young ladies as well. Both innovations created interest in educational circles; only the art collection stuck!

Lasell historians smile when they tell you the White House story, a definite accompaniment to viewing the picture. Claude E. Simmonds of Boston, one of the leading Lincolnians in the area, researched the problem of the Lasell Lincoln. It is exactly similar to the one in the Malden High School by Bicknell. Which of the two is the original could not be ascertained. But an

MORE



account of Bicknell's death in the Malden Evening News of April 23, 1915 stated that he had ".....just completed (the painting) for the Malden High School to be purchased by friends of the school and placed in the school Library." From this it could be assumed that the Lasell portrait was a copy - or vice versa! If vice versa how and when was the Lasell portrait done? Neither signature nor date adorns the portrait. No bill of sale exists. No memorandum of acquisition can be found.

Simmonds' research concerning Lasell's Lincoln took him through his own files and then to those at the Boston Public Library, the Athenaeum, the New England Historical and Genealogical Society, the Fogg Art Museum, the State Library, the Malden Public Library, the Malden High School. He even went to Probate Court in Cambridge for a copy of Bicknell's will.

His research shed no light on Lasell's portrait of Lincoln but it divulged considerable information about the artist, whose other Lincoln portraits are in the following places:

- State House, Augusta, Maine
- Public Library, Dexter, Maine
- State House, Boston
- Thayer Academy, Braintree, Massachusetts
- Home of Alvin T. Fuller, Jr., Rye Beach, New Hampshire
- Malden Public Library (Lincoln at Gettysburg)
- Malden High School, Malden, Massachusetts
- Lasell Junior College, Auburndale, Massachusetts

Bicknell was born in Turner, Maine in 1837 and began to study art at a very early age, and for a time in Boston. His studies later took him to Europe. He returned to Boston in 1864 and maintained his home and studio in Malden, where he died at the age of seventy-eight. Bicknell painted marine subjects, still life, genre and landscapes, and was an etcher and engraver also.

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LINCOLN AT LASSELL (continued)

But the artist is chiefly known for his historical paintings and portraits. Among the public men whom he painted were, in addition to Lincoln, Daniel Webster, Horace Mann, Rufus Choate, Charles Sumner. Bicknell's historical painting, Lincoln at Gettysburg contains twenty-two life-size figures of generals and statesmen of the period, and is in the Malden Public Library. His Battle of Lexington is owned by the City of Melrose, Massachusetts.

A snapshot of Lasell's Lincoln now reposes in Claude Simmonds' files. Another snapshot of the portrait at Lasell may be found in the Lincoln Room at Boston University. It was added to the collection there by Kenneth A. Bernard,* Professor of History at B.U., who alerted Mr. Simmonds about the Lincoln at Lasell. And how did Professor Bernard get into the act? Through Donald J. Winslow, Professor of English at Boston University and son of Lasell's president for thirty-nine years, Guy M. Winslow. Born and raised on the Lasell campus, Professor Winslow grew up with the Lasell Lincoln.

The line forms on the right to see the portrait of Lincoln at Lasell. Now, the story goes

*President of the Boston Lincoln Group (formed in 1938) and a resident of Newtonville, Massachusetts.

For further information:

Carolyn H. Scott
Publicity
527-6630 EX 76

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. This ensures transparency and allows for easy verification of the data.

In the second section, the author outlines the various methods used to collect and analyze the data. This includes both primary and secondary data collection techniques. The primary data was gathered through direct observation and interviews, while secondary data was obtained from existing reports and databases.

The third section provides a detailed description of the data analysis process. This involves identifying trends, patterns, and anomalies within the dataset. Statistical tools were used to quantify the data, and the results were compared against industry benchmarks to assess performance.

Finally, the document concludes with a series of recommendations based on the findings. These suggestions aim to improve operational efficiency, reduce costs, and enhance the overall quality of the data collection process. It is hoped that these insights will be valuable to other organizations in the field.

Richnell

Drawer 19a

ARTISTS - B

